



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Our country has a wonderful future before her, but the education has to be from the ground up, hence my plea for the towns as well as the cities.

Most sincerely,

M. E. J.

A LETTER FROM A UNIVERSITY TOWN ON THE PACIFIC COAST

THE SECRETARY,

THE AMERICAN FEDERATION OF ARTS:

The exhibition was even more successful than I thought it would be when I asked if the pictures might remain for a few days in E— with the personal guarantee that there would be enough appreciation here to justify placing E— on the circuit.

E— is a town of about 12,000 people. There had never been an exhibition of really good oil paintings here. There was no art organization and no provision for financing such an undertaking. A very large majority of our population had probably not seen a good collection of oil paintings before. The lack of these things, however, seemed to me to emphasize the need of just such an exhibition, and so in a letter to the public printed in our two daily newspapers I told the people of the opportunity, estimated the cost of the exhibition, and promised if enough people were interested in making the exhibition free that I would take personal charge of it and arrange to have the pictures brought here.

The response was quite satisfactory and through the generosity of the local press, the plan was given enough publicity to insure most of the funds needed for making the exhibit a success. About \$200 was raised in this way and this enabled us to fit up a large room attractively and print about 2,000 catalogues, which were distributed free.

The good support given by the citizens and the press made me feel that there would be a good attendance, but I was not prepared for the great interest the people felt in the first exhibition of good paintings brought to E—. Not only the town people responded, but the attendance from the country around was exceptional and quite a number of people came from communities 100 miles away. The paintings were with us for eight days. There were exactly 7,051 people who attended the exhibition. This did not include some 2,000 school children, who visited the gallery in the forenoon of each day. The exhibition was open to the public from 12 o'clock until 5 and from 7 in the evening until 10, and most of the time the room was crowded with people. It was not a curious crowd either, but a crowd really interested. The event proved conclusively the widespread interest in art among people of all classes, and especially their support and patronage to an exhibition, the standard of which was beyond question.

I believe the popular articles in the newspapers were largely responsible for the attendance, although I found a good many instances in which the school children had brought their parents and friends in.

In the absence of any one better qualified to speak about the pictures, I talked informally to those who were interested enough to come out

in the evenings of the first few days of the exhibition. This gave me a chance to tell of the splendid work which the American Federation of Arts is doing for the people of our country, and I am sure you and the others who are responsible for this splendid work would have felt glad at the showing of appreciation by our people.

I think the success of the exhibition can be contributed to three things: First of all, the paintings themselves were so good that there was no question of doubt in the minds of the public as to their standard. Second, in asking for contributions I stated that any amount would be acceptable, and that it would be better to have 100 people give 25 cents than to have one citizen give \$25. The result was a large number of small contributions; each contributor, of course, personally interested in the success of the exhibition which he had helped to make free to all. Third, the press was exceedingly generous in its space, giving us practically all that we could use. This generosity was due to the fact that locally everything was free, and also to the fact that they understood the motive behind your splendid plans.

This exhibition was a red-letter day for E— and the surrounding country, and I hope that we may have another opportunity just as good.

A. E.

A LETTER FROM AN AMERICAN ARTIST IN HONOLULU

TO THE EDITOR,

THE AMERICAN ART ANNUAL:

I would send out a call for a few good artists to come here and found an art colony. There is a grand field of practically untouched subject matter and Lionel Walden, late of Paris, and I are the only two who are scratching around on the surface at present. We need some good painters to come over and help us to put Honolulu on the map.

Cordially yours for success,

D. HOWARD HITCHCOCK.

NEWS ITEMS

An Exhibition of Photography was held at the Toledo Museum of Art during September. Among the exhibitors were Lejaren A. Hiller, Gertrude Kasebier, Carl Struss, Clarence H. White, John Wallace Gillies, Paul Louis Anderson, Edward R. Dickson, all of New York; Knaffle & Bros., of Knoxville, Tenn.; L. C. Sweet, of Minneapolis; Miss Belle Johnson, of Missouri; Miss Jane Reece, of Dayton; The Hutchinson Studio, of Chicago, and the Toledo Camera Club.

The Associated Artists of Pittsburgh will hold their sixth annual exhibition of paintings at the Carnegie Art Galleries, Pittsburgh, from October 22d to November 22d. A prize of \$200 is offered by Mrs.